

EVIL

ISSUE NO. 2 APRIL 1992 \$2.00

the
Wig
and
you

EVIL TALKS TO:
LYPSINKA
CHARLES BUSCH
LADY BUNNY
JULIE HALSTON
BOBCAT GOLDTHWAIT





THE WEEKLY HOMO
NIGHTLIFE

AUTHORITY



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THE TOTALLY BIASED
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Wigs and you . . .

DEAR EVIL READERS:

While not all of you would choose to admit it, we as a culture have a fascination with wigs. I see you out there. Whether you're weekend wiggies, or your wig is a daily accessory necessary to your illusion, wigs are a part of our lives. So much so, that The Lady Bunny has created Wigstock, an annual salute to the glorification of wigs as a symbol of peace and harmony in the world. Never underestimate the power of Dynell! So, this issue is dedicated to the art of illusion, through the power of fake hair. Read on and **WIG OUT!**



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Our EVIL QUEEN OF THE MONTH IS LYPSINKA

Cover Photo by Albert Sanchez/This page: Bob Frame

Submit to Evil! Or just send us a letter (spelling does count).

Yale Alexander

EVIL Magazine

PO Box 1654

Old Chelsea Station

New York, NY 10011



Look for the EVIL commercial on GCN, Thurs. at 11PM on Ch. 35.

I'VE SEEN IT!

FILM:

HOWARD'S END

A Merchant/Ivory Production

Written by Ruth Praver Jhabvala



Merchant/Ivory tend to make films for people who read. Or people who like literature but are too lazy to read. If you enjoyed *A Room With A View* and *Maurice*, you'll enjoy *Howard's End*. The film, yet another E.M. Forster adaptation, focuses on the lives and loves of the Schlegel sisters, played genuinely by Emma Thompson and Helena Bonham-Carter. Basically, it's the story of what happens when you don't mind your own business. It's a gentle story. No action sequences. No heavy melodrama. Remember, we're British. The film moves at a leisurely pace through beautiful locations and sets. The acting is so uniformly good that it is seamless. No one stands out like a sore thumb. Which must have been difficult because the film features Anthony Hopkins and Vanessa Redgrave in a small but touching role. She is a living example of how to speak volumes without saying a word. She shows once again that after the hype dies down she is a brilliant actress. If you're looking for a quick entertainment fix, this film is not for you. You have to pay attention, there are characters worth watching, etc. Note to Rick X: There is none of the usual gratuitous male nudity usually associated with Merchant/Ivory.

THIS IS MY LIFE

Written by Nora and Delia Ephron

Directed by Nora Ephron

This film is a big disappointment. Who hasn't loved Julie Kavner since her Rhoda days? It's not her fault that this movie doesn't cut it. There just isn't enough of her in it. Julie plays a mom who becomes a successful stand up comic. The story revolves around the effects of her success on her two young daughters. The older one was so annoyingly whiny, that I have blocked out her name. Julie is supposed to be a stand-up, but we hardly see any of her act. And she experiences none of the heartache and failure I happen to know is a big part of comedy. She goes from being a very funny make-up salesperson to being a comic we never hear. It's just not funny enough. And that daughter! To be fair there are some cute moments in the film. Mostly involving scenes with the other make-up girls and the elderly aunt that dies early in the film. Watch the reruns of *Rhoda* and *The Tracy Ullman show* and wait for the release of *Shadows and Fog* this month to see Julie Kavner used to advantage.

I'VE SEEN IT CONT.

THEATER:

PRIVATE LIVES

by Noel Coward

Directed by Arvin Brown

PRIVATE LIVES



Joan Collins

Let's get this out of the way, it's not awful. It's not great either, but let's face it, you don't buy tickets to this for a dramatic evening in the theater. Joan Collins means fluff and she delivers good fluff. It's sort of like watching a pilot for a well written sitcom. "Private Live" despite its many productions, has never been considered Coward's greatest work. He wrote it as something fun for himself and Gertie Lawrence to do so they'd have something to talk about at cocktail parties. This is essentially how it feels today. Joan Collins can act and she does look great for her admitted 59 years. Proof to this end is that the other actors match despite the age difference. The other actors hold their own in a tough situation. Whatever Miss Collins is, she is certainly a presence. Simon Jones was a great choice for Elyot. He's had experience acting opposite special effects.

Edward Duke and Jill Tasker both fill out their characters, although the script doesn't allow them to be people we'd choose for second spouses. The set, by Loren Sherman is just beautiful. The costumes are too TV. This production of "Private Lives" is a painless evening of fun with a star on top. I'd like to see what she could do with a real part.

MARVIN'S ROOM

by Scott McPherson

Directed by David Petrarca

After seeing so many loser shows recently, Marvin's Room stood out even more than it might have. With no qualification, it is a powerful, beautifully written play, given a touching production full of good performances. There's no but. Laura Esterman heads the cast as a woman who might be described as a wimp. She soon proves that it takes more than a wimp to have given her life to the care of her terminally ill father and disabled aunt (Alice Drummond).

Unfortunately, she inherits the further burden of her own leukemia. In need of a bone marrow transplant she contacts her long estranged sister (Lisa Emery), who has problems of her own. She's a single mother who's older, disturbed son has burnt their house down, and younger son has quietly retreated into books. The play turns with

her return to the family home to be tested for the transplant. This all sounds depressing, but who's family isn't. Besides, the play is full of laughter. Laughter is often the only way to escape tragedy. This is only one of the lessons "Marvin's Room" has to offer. Laura Esterman, as Bessie, is the burning center of the play. She commands the stage, never raising her soft voice. The supporting roles are almost as good, including Miss Emery, Miss Drummond as the comic relief, and Mark Rosenthal (Hank) and Karl Maschek (Charlie) as the disturbed and quiet sons respectively. But it is Miss Esterman who we focus on. She seems to be a living embodiment of love and fear. The feelings we feel when we've done everything we can and it still isn't enough.



OUT AND EXPOSED: NEW WORK

'They're at it again! Last fall's OUT AND EXPOSED show at ABC No Rio was such a success that a new show is being mounted at the Lesbian and Gay Community Services Center. The show will feature new work by young lesbian and gay artists. If you didn't catch the last show, it was full of exciting, challenging and emotionally honest work. Despite the difficult location of ABC No Rio, the show was a great success. The reconstruction of the space was an accomplishment in itself. The new show opens on April 2nd, with a reception from 8-11PM. Viewing hours will then be on Saturdays only from 1-5PM in the Women's Coffee House Room. To arrange for special viewing appointments or information about the show, call 212-620-8120. For information on prices or to purchase artwork, call Alex Heimberg at 212-677-8744. The show continues through May 12th at the Community Center which is located at 208 W. 13th St. between 7th and 8th Avenues. Support your culture by attending.

AN EVIL READ

IN SEARCH OF GAY AMERICA

BY NEIL MILLER

This book is really a sequel to Edmund White's "States of Desire". In text and feeling the books could have been written by the same author. The format is virtually identical. The good part is that both are excellent books. The bad part is that "In Search of Gay America" needed to be written at all. The book restates that Gay America is essentially still in hiding, for the most part. Especially, in the small towns that make up this country between coasts.

Due to AIDS, which hadn't become a plague when "States" was written, there is perhaps more reason than ever for gays to hide. There are certainly those who'd wish that we would. But Mr. Miller doesn't settle for the sad stories. The book is equally divided so that the uplifting tales of love triumphing over adversity have there place. Reading the book, again and again I thought about the phrase "We Are Everywhere". That may be true, but our lot is certainly not the same everywhere. New York may be dangerous, but it seems like paradise compared to the not always small towns across America that don't even have a gay bar. Despite the lack of gay visibility in these towns, the specter of AIDS looms large. It scared me when Mr. Miller was told by people he spoke to, that AIDS is not something most people think about where they live. These are the places where the lack of education and knowledge will allow AIDS to take root in the heartland of this country. "In Search of Gay America" reminds us who live in the big city, that there are plenty of people still trapped in the closet, geographically.

SPONTANEOUS COMBUSTION

BY DAVID B. FEINBERG

"Eighty-Sixed", David Feinberg's last and first novel seemed to be the singular voice of experience in the vast ocean of gay fiction. I felt like I must have met him, because he described places and experiences I knew so well. He continues that voice in "Spontaneous Combustion". AIDS and HIV status are now part of everyday discussion. Who's sick,

EVIL READ CONT.

who died, cheery stuff like that. However, with the character of B.J., Mr. Feinberg does retain some humor, black though it may be. There really is no plot per se. We just seem to travel with B.J. as he progresses through the gay landscape that is New York in the '90's. It's still hard to find a boyfriend. It's still hard to go to work when you don't feel like it after a night of partying. And it's still hard to watch your friends fade away in a hospital bed. Yes, it's all here. Why read about it, when you live it? Because Mr. Feinberg has a unique perspective and an ear for the voice of his generation. A sophomore book is often a disappointment after a successful debut. Not this time.

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I ATE IT!

**Eighteenth and Eighth
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If you don't believe in reincarnation, go to Eighteenth and Eighth. I used to work there when it was The Commissary, and everything tasted like it came out of a can, even when it didn't. The space and kitchen have been reborn. What used to be a pseudo high tech coffe shop, is now a warm and inviting if still quite small restaurant. If there isn't a table available, which there usually isn't, you'll have to wait outside. There just isn't room. Nevertheless, if you're patient, you're rewarded with high quality home cooking. Entrees come with a choice of soup (which unfortunately can be bland if made with a vegetarian stock), or a good sized salad. Pork chops were thick and juicy, served with fresh vegetables crisply cooked and mashed potatoes almost as good as my own. Pasta was also cooked well, with several variations to choose from. The meatloaf was somewhat disappointing, but that may be personal taste. I am not terribly fond of adding tomato to meatloaf. Despite its origins as a dish made of leftovers or lesser quality meat, nowadays it's nice to be able to taste the flavor of the meat itself. Desserts look and are delicious. Strawberry Shortcake is fresh and inviting. Fruit pies are tall and hearty. And there is always a selection for the chocolate needy. Eighteenth and Eighth is another example of quality food at very reasonable prices. Entrees range from \$7-15. They do not serve alcohol, so bring your own if you need it. They take Visa, but not Amex. No Reservations. They are open seven days from 11-11.



Bobcat Gets the Shakes...

An Interview with Bobcat Goldthwait

Despite the fact that many of the biggest comedy stars in movies and television today started out as stand-up comics, it is never an easy transition. In part, because in a comedy club, a comic has a lot more freedom in content and language to create a funny, and hopefully memorable character. Bobcat Goldthwait is unique even in this company. Known to movie-goers primarily for his voice and his roles in movies like "Police Academy 2", Bobcat attempts to break out of the one-note mold with "Shakes the Clown", which he wrote and directed. "Shakes" is a twisted black comedy that takes place in a town called Palukaville, which is essentially a world of rough and tumble alcoholic clowns. Sounds pretty, huh? Well, it may not be pretty, but it is funny. With cameos by Robin Williams and Florence Henderson, and co-starring the "real" Julie Brown and comedian Tom Kenney, "Shakes" doesn't pretend to be good, clean fun. It's good dirty fun. I know this movie will win a cult following, because I can remember so many lines and scenes long after I left the theater. Bobcat gave me the lowdown on how he became the John Waters of clown movies.

Yale Alexander: You've had a lot of fun just doing the publicity for "Shakes" haven't you?

Bobcat Goldthwait: Yeah. This morning, I did some TV show, I forget which. They have this deal where they wake up some innocent family by knocking on their door with some celebrity. So early this morning I woke up this family and raided their liquor cabinet live on TV.

YA: What's the reaction been like at screenings of "Shakes"?

BG: Well, my favorite screening was in Boston at 11 o'clock at night. I knew I was in the right place when the lights went down and I heard a beer bottle roll all the way down the aisle.

YA: How did you come up with the character of Shakes?

BG: When I was 18, I was in a comedy group with Tom Kenney, who plays the evil clown Binky. It actually started as a joke I did about there being a chain of Bozo the Clowns. You know, the TV show. Well, they have those shows all over the country. Anyway, I did this joke about a chain of Bozo's, and somehow it developed into a sketch and "Shakes" was born. As you may know, Bozo is not my best friend, now.

Bobcat cont.

YA: La Wanda Page has a small part in "Shakes" with some filthy lines. For instance, she calls one clown a "dog fucker". How did she get into the movie?

BG: When we were casting the movie, the casting directors were bringing in all these people that looked alike. Particulary a lot of white males. So I said, "I want to see everybody. Bring me all different kinds of people." They brought in La Wanda, and I knew her as Aunt Esther on "Sanford and Son". She sat down and read the part in the script, looked up and said, "This is cute. Who wrote this?". There really were no lines for her character, so I told her to say whatever she wanted. I had no idea she was going to say what she did, but it worked. Later, I did some looking around for her records and I found out what a filthy act she had.

YA: Florence Henderson also appears in "Shakes", as a slut.

BG: Yeah. In her scene, it was her idea to put a hickey on her breast. I said, "Go ahead, it's not my Wesson Oil contract!" She said she wants people to "know what I'm all about".

YA: Were you influenced by John Waters?

BG: I think John Waters' films are special because he care what his characters are about. I'm surprised people find "Shakes" shocking after seeing his movies.

YA: Was it weird going from your usual character to being a clown?

BG: My stand-up character is a cartoon. That's why the Simpsons can get away with what they do, because they're cartoons, but they play it straight. People look at these characters and think that's who we really are. If I had put on a clown suit and acted goofy, it would've been redundant, so I decided to play it straight as a heart attack.

YA: Are you still going to do stand-up?

BG: I don't like stand-up for the most part, but I do like stand-ups. It's different now than it used to be. It used to be bohemian, like smoking pot was 25 years ago. Now it's very mall. So many stand-up clubs are in malls. It's very redneck. A lot of it is homophobic and xenophobic.

YA: Speaking of homophobia, you've always been openly pro-gay.

BG: Yeah, I have this bit in my act where I beat on the mike, like a fag-basher on a gay guy, and I say things like "I hate you, I'm gonna kill you... and I'm sort of attracted to you..." What's scary is how the guys in the audience cheer when I'm beating the mike and they gasp when I say the last part. When I do my act, I think of how I can introduce the most unpopular subjects. Like alcoholic clowns in "Shakes".

Bobcat cont.

YA: "Shakes" is full of your stand-up friends, including Robin Williams. Was it hard to get him to be in the movie?

BG: No, Robin is still just one of my friends. I guess I'm not always aware of his mega-stardom. He's a good friend and he always concerned about me.

YA: Did you learn all the magic clown tricks or was it movie magic?

BG: It was annoying to have to learn the clown tricks. We had to have clown consultants on the movie.

YA: You've got a lot of clowns hating you now, don't you?

BG: I had no idea how widely hated I was in the clown world. But everybody hates clowns. That why they perform for kids in the hospital, so they can't get away. A kid'll pull the tubes right out of his arm to get away.

YA: What's your next movie going to be about?

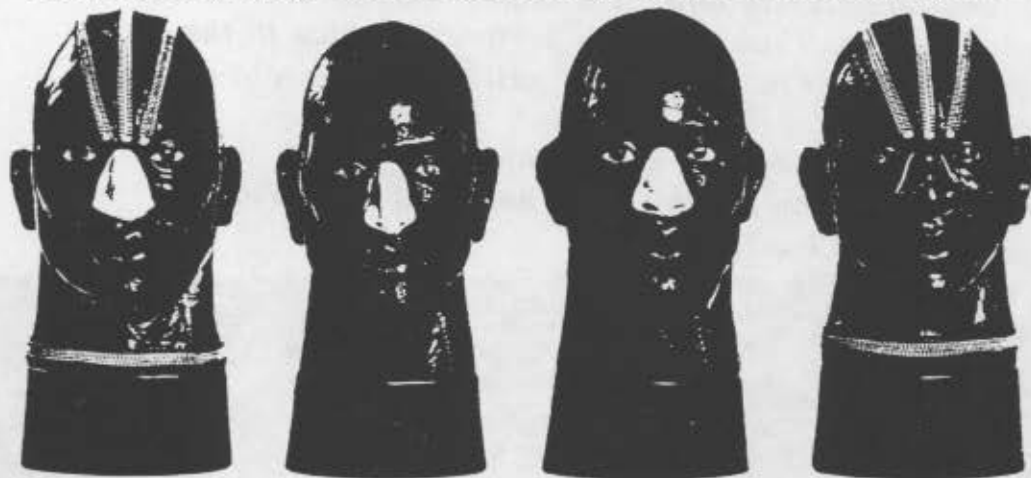
BG: It doesn't take place on Earth. All I know is that St. Peter is going to be played by a bass.



EVIL ART

Nancy Grossman

The boys at the Mineshaft had nothing on Nancy Grossman. This half Italian-half Jewish, New York born artist builds and paints leather fantasies. Though not graphically sexual, they are undoubtedly potent. Using a background in textiles, she makes leather masks that paint emotion onto lifeless dummies. It doesn't hurt that she often puts realistic glass eyes in the eyeholes. Her work can be scary, moving, emotional but not dull. A book on her life and work was recently published by the Hillwood Museum at Long Island University. The following images speak far more than any written descriptive. Her work has been shown at museums and galleries around the world. The book "Nancy Grossman" is widely available and you may contact Barbra Goldner at 212-685-0839 for any other information.



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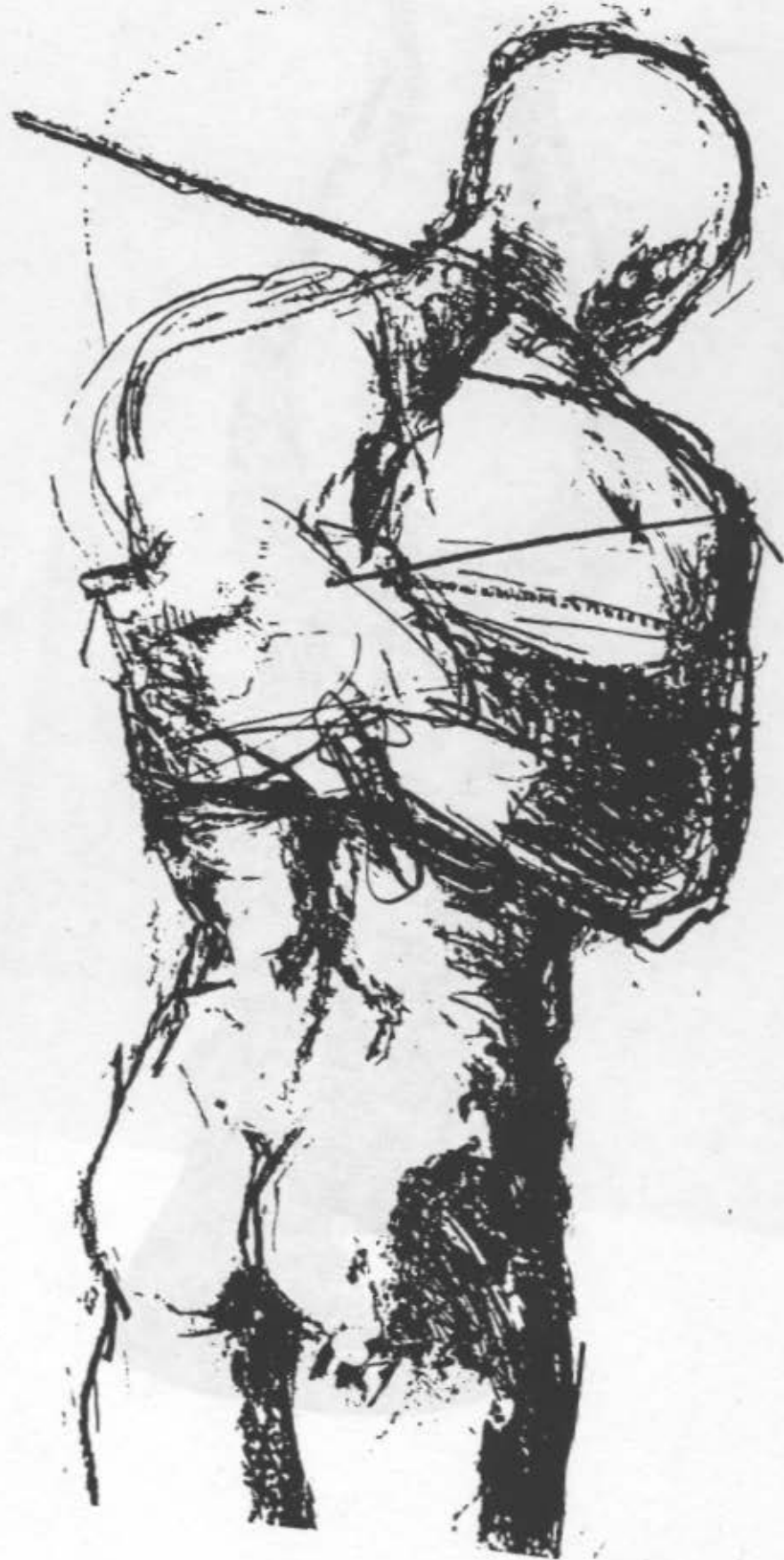
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Bakin' in Boston

Long ago, in what seems to be a galaxy away, I was imprisoned in a small boarding school outside of Boston. Since my reprieve, I have found occasion to return to the frozen, conservative North, most recently for the Outwrite Writer's Conference, at the somewhat fabulous Boston Park Plaza. There was an impressive turnout. It was estimated that at least 1500 Lesbian and Gay writers had converged to disseminate ideas and make contact with their kin from around the country.

After registration and time to check out the attractions, we were invited to a reception "hosted" by The Advocate. Well, I looked and he wasn't there. For the early arrivals there was some fruit and cheese, and free soft drinks and wine. Unfortunately, if you spent any time at this party, or arrived late, there was no food and you had to pay for your beverage. Some party!

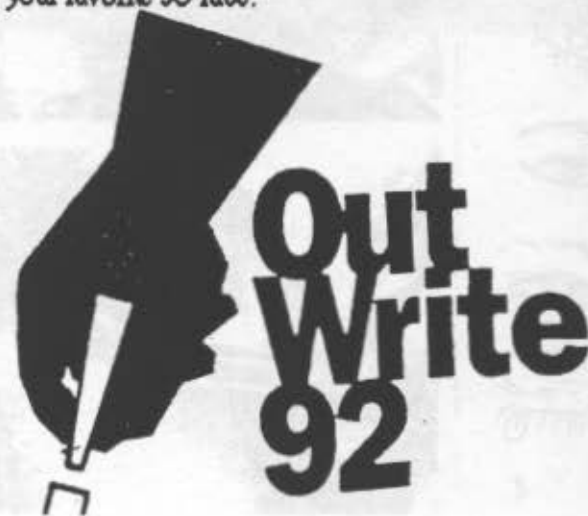
Fortunately, the quality of the various workshops and meetings exceeded the reception. Despite several of the most prominent speakers not showing up, including David Leavitt and Jennie Livingston, the events I attended were crowded. They were also interesting, well organized and well timed. The conference as a whole was a testament to positive reinforcement. It was an example of how much gays can accomplish when they get together and work together.

The individual meetings, groups, or whatever you want to call them were varied and covered a wide spectrum of interests. There were writer's workshops, conversations with prominent writers, programs on cartoonists and humorists, and my personal favorite, the one on 'zines. You're reading one right now, you know. Yes, Evil Magazine made the rounds, honey. Look for future contributions from people I met at this very conference. If you are a writer, or are interested in writing, plan to come to the next Outwrite conference.

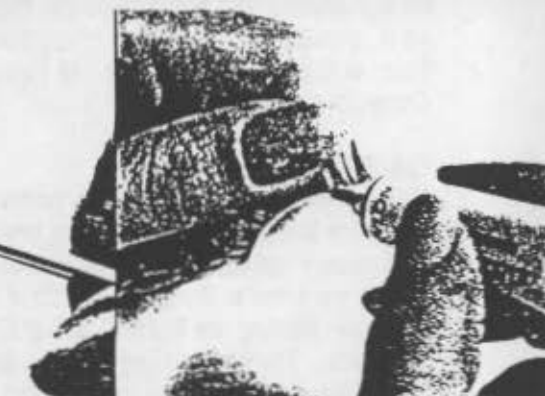
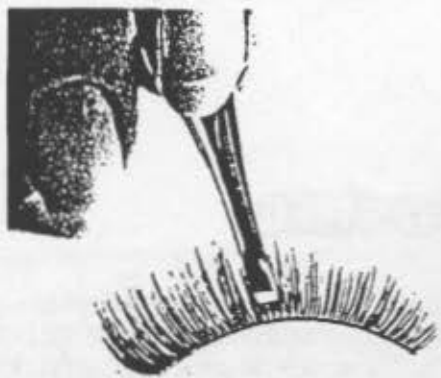
GAY BOSTON

Having lived in or near Boston previously, I am somewhat familiar with what passes for gay life there. If you're looking for a wild party town, look somewhere else. Boston remains a conservative town in most every respect. The bars close at 2AM, which for most New Yorkers is the time to go out. On Friday night, we went to Buddies, which is a Boston institution. Unfortunately, most of the patrons have escaped, leaving the bar dull and lifeless on a Friday night. There were two go-go boys dancing on the speakers. They were gorgeous but lonely, as they were the only ones dancing. A much better bet is the Ramrod. It's sort of like the Spike, but bigger and younger. Don't look for serious leather, though. I don't think they have those kind of Alter boys in Boston. Sunday most people go to Avalon, which has existed for at least ten years under a variety of names larger than on Elizabeth Taylor's driver's license. It's a big disco in the Palladium mode, but not as twisted. I explored a smaller bar called the Paradise Cafe. I am loathe to think what desperate type of fag would consider this paradise. There was a poor excuse for entertainment by amateur drag queens and bad lounge singers. Those with horror/fascination complexes would find plenty to stare at.

To my knowledge there are no sex clubs in Beantown, so get ready to work for your pleasure, and work hard. Spending too much time up here in the frozen North seems to have an equivalent effect on some people's genitalia. If you have to spend time in Boston, bring your patience and your favorite JO lube.



Applying False LASHES



THE WONDERFUL WORLD OF WIGS!

Yes, it is a wonderful world of wigs. With the advent of modern wig technology, a whole world of wigs is open to us. But wigs are hardly a new invention. Since man first crawled through the mud and set up house in caves, we've been sticking things on our head when we just can't stay home on a bad hair day. At first we used animal hair and twigs, then in mid-Evil times we pulled it off other humans and stuck in on ourselves. That was fun but impractical. Fast forward to the invention of petroleum by-products, and we arrive at the innovation known as either Kankelon or Dynell. Yes, in the twentieth century, hair replacement technology moved into the space age. As we move into the last decade of this century, wigs have taken on a whole new meaning. With the help of The Lady Bunny and thousands of followers, wigs have to come to symbolize the struggle for peace and equality. That's right, everyone can wear wigs peacefully. Nay, even joyfully. In the following pages, you will read about the affects wigs have had on some prominent entertainers. As you read on, feel free to slip into your wig of choice, brush it back, out of your eyes, and feel the vibrations of wig unity throughout the land.

CHARLES BUSCH

Known to most New Yorkers, and now internationally as the writer and star of such plays as "Vampire Lesbians of Sodom" and most recently "Red Scare on Sunset", Charles has just returned from a smash production of "Vampires" in Japan. Charles' productions are perhaps almost as famous for their use of wigs. Having just been in the land of Kabuki, I wondered if that had any affect on him. "Yes, I got to try one on (meaning a Kabuki wig). They weigh a ton!" Charles has been obsessed by wigs from an early age. "I never found reality interesting", he says. "I always loved actresses with a penchant for red wigs. I remember, growing up, my sister had a long switch. I tried it on, trying to style it so I could look like Audrey Hepburn. When I was 10, I was sent to an all boys camp and we did a production of "Le Bourgeois Gentilhomme", and of course I ended up in a wig playing the countess.

WIGS...WIGS...WIGS...WIGS...WIGS...

Wigs Cont.

From there, he went to writing and starring in his own plays and wigs. "A really good wig can inspire five plays. I buy a wig and I start playing around with it, and I can come up with five stories. If you look at my plays you can trace a characters evolution through the wigs." Charles no longer can consider appearing on stage without a wig. "I'd be terrified without a wig!" Despite his international success, Charles still purchases all the wigs for his shows. Before going into production he sketches out the looks he has in mind. That's what I call wig devotion. Charles is currently working on several plays and television projects, so fans will soon get the fix they so desire.

THE LADY BUNNY

It's hard to believe that it's already been ten years since Bunny headed north from her small drag shack in the South. Yet, in those years she has left her indelible mark on this city and its many wig devotees. Wigstock has become not only an annual event, but a symbol of how wigs can change the world. Like so many others, for Bunny the love of wigs began early. Her first wig memory: "I was like ten. I was getting up in drag like 'A Woman' for Halloween. It was a grey/blonde short Doris Day style wig. I wore my mother's shoes and I did my own make-up." An auspicious beginning, no doubt. From the beginning Bunny has subscribed to a multiple wig look. In her early years in Atlanta she would go out on "a regular basis wearing two falls with a big bow to hold them on". Bunny has always strived for what she calls "a sweet drag look". Some of her trademarks: All Bunny's wigs have a 'bump' for that extra height a petite girl needs. She always wears bangs, "never without!". She likes that "funky look of the 60's and 70's, it's Super-Starry!". And she, as we have already mentioned, usually wears more than one at a time. "I usually put two wigs together, if not more. I was wearing four this past Wigstock." Her all time favorite look, however is braids. "I love a braid look. Braid sculpture. The thicker the better. I was influenced by Joan Crawford in "Berserk!".

Bunny usually purchases her wigs at W and Y Chung Traders on Broadway. Her wig of choice is Allura. "There's a swing to it. It's a lot more realistic. It has lustre." Bunny's wigs are usually styled by Bobby Miller.

Hollywood inspires them... everyone admires them!

Wigs Cont.

As for her fame as a wig-wearing altruist, Bunny says, "It's important to remember, our founding fathers wore wigs. The Wigstock Generation is all about self expression. It's the idea that drag can be fun without necessarily being a lifestyle. It's wiggy fun! Who cares if it's a wig!

The Lady Bunny can be seen in a wig every Tuesday at Love Machine at the Palladium, and she is the glamorous "door girl" at MAC Make-up at 14 Christopher St. every Sunday from 1-6PM. And don't forget Wigstock, Labor Day Weekend with the location to be announced.

JULIE HALSTON

Julie Halston came to fame by way of Theater in Limbo. She co-starred in many of Charles Busch's extravaganzas, most recently as Pat Pilford in "Red Scare on Sunset". Now she has struck out on her own in "Julie Halston's Lifetime of Comedy". A critical and financial success, the show has put Julie on the road to stardom. In her show she is the first to tell you the large role wigs have played in achieving this success. Her discussion of her inherited fascination with hairpieces in "Lifetime" is a highlight. Her first wig memory: "I was kind of mortified. My father's hairpiece flew out onto the Long Island Expressway. He ran after it and caught it. Holding it up like a cat, he said "I saved it". He used to put it on top of the clock on the mantle. I thought we had two cats for a while."

In the late 60's, Julie's sister Carol was a wig role model for her. "She had a fall which she wore to high school. I begged my mother for one, but she wouldn't let me have one." By the 70's the "natural look" was in. Julie says, "I hated it! I have thin hair." So she cut all her hair off and wore the "Twiggy/Mia Farrow look". She resorted to crimping her hair in the late 70's, and by the mid-80's she had returned to wigs. "Charles loved it. The wigs I wore were cheap shit, but I didn't care. Charles told me I looked like a dyke ball player. I would even wear short frou-frou wigs with a hat on top. I loved that look. I have always thought there is nothing wrong with looking like a drag queen.

Julie now owns two wigs of her own after years of wearing her theatrical wigs around town. She wants a lot more. "I gave my old wigs from Limbo to my step-kids. People often tell her what

WIGS...WIGS...WIGS...WIGS...WIGS...

beautiful hair she has. To this she replies "Thanks. You can have it for \$200 at Hannah's Wigs!" She can no longer pass a wig shop without going in to compare price, length and color. Her wig idols are Barbra Rush, Ruta Lee and Doris Day, but her favorite look is Julie Christie in "Shampoo". "It was a great color and style-with bangs. I do like an attempt at real style." However, her proudest wig moment was when she went to see Ann-Margret at Radio City Music Hall. "I looked around and I knew every drag queen. I turned to my fiance and asked him if he could deal with that. He said 'yes'. I said, 'Now we can get married!'" Julie just signed a development deal for a sitcom with CBS. She'll be taking her wigs with her, because she believes: "Before a camera you have to look your best. And the best is a wig and false eyelashes. Think of Priscilla Presley-Liberation through artifice!" Julie Halston's *Lifetime of Comedy* has an open run at The Actor's Playhouse on 7th Avenue South.

LYPSINKA

It's amazing that Lypsinka can keep her wig on at all, what with jetting around the world to her various modelling assignments. She barely has time to hob-nob with the other gliterrati, much less stop to chat about the importance of wigs. Yet she graciously took a few minutes away from rehearsing her new show, "Lypsinka: A Day in the Life", to tell us what wigs mean to her.

Her earliest wig memory: "I was at a carnival in Dallas. I looked up at the roller coaster and this woman's wig flew off". Since her early years "Lyppy", as her friends call her, knew how to make costumes and style wigs. She still works on her own coiffure, but she now has Anthony Wong do her coutoure. That is when she isn't strutting down the runway for Thierry Mugler screaming at the top of Connie Steven's lungs.

Lypsinka's first professional wig came from Lee's Mardi Gras. "I used to wear the 'Elke' style, now I wear a brighter red. Sort of like Cyd Charisse in "Band Wagon". When she was young, her family owned a Merle Norman Cosmetics shop, but it sold anything they wanted to-like dark wigs and make-up for black women.

More recently, she has become friends with former super-model Peggy Moffatt and learned her beauty secrets. Peggy, it seems, never leaves the house without a full face and two pair of eyelashes. "Learning from Peggy has been my secret coup. She wears #221 false eyelashes."

Wigs Cont.

Does Lypsinka have any advice for beginners on the road to super-stardom? "Get a separate apartment just for wigs. You'll need it. It's so hard to find a good wig box." Lypsinka has been at every Wigstock and will continue to do so. Her new show, "Lypsinka: A Day in the Life" open March 30th for only 34 performances at the Perry Street Theater.

Lypsinka...Bunny...Charles and Julie in younger but not wiggier days.



Which one is wearing a wig?

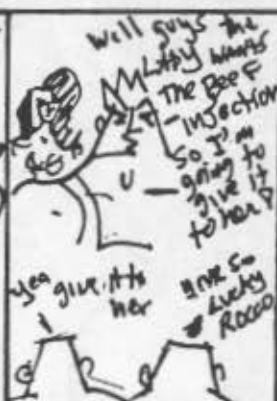


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